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THE R.A.M. MAGAZINE

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R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1

Editorial Notes

Attention is directed to the notice of the R.A.M. Club Dinner on page 49. The pleasure of the occasion will be enhanced by the intimacy of hospitality at home.

For the reminiscences printed on page 40 we are indebted to the kindness of Mr. D. C. Parker, for many years a well-known music critic in Glasgow and author of a valuable book on Bizet, who is now resident in Edinburgh. The subject of the memoir, Adolph Schloesser, came to this country in 1854 from Frankfort where his father was a distinguished composer and afterwards conductor of the Court band at Darmstadt. Adolph was largely responsible for popularising Schumann's music in this country and he continued to teach at the R.A.M. until his retirement in 1903. During that period he taught many pupils who afterwards rose to eminence. The records of their names are not now available but two of them are still remembered—Miss Lilian Foxon, well-known for the concerts she gave for many years in Sheffield, and Charles Macpherson, afterwards organist of St. Paul's Cathedral. An *Adolph Schloesser Prize* was instituted at the Academy and was successively awarded to Eleanor C. Rudall (Mrs. Corder), Percy Wilson, Sam H. Braithwaite, Kathleen Thomson, Gertrud A. S. Schwerdtner and Evelyn Cook. Among Schloesser's works published here and in Germany is a Suite dedicated to Cipriani Potter. Grove mentions that at his home at Great Bookham he had a fine collection of MSS. and autographs of famous musicians from Mozart and Beethoven onwards, acquired from his father.

Gratitude may recall that Schloesser was among the professors who in 1867 agreed to teach without fee, thereby helping to save the Academy from bankruptcy and extinction. This generous act is still recorded in the list of R.A.M. subscribers.

Concerts

CHAMBER CONCERT—February 20. Quartet in G for Two Violins, Viola and Cello, *Hadyn* (Kenneth Sillito, John Georgiadis, George Turnlund, Keith Harvey); Quartet: Theme and Variations for Two Violins, Viola and Cello, *Alan Rawsthorne* (Miles Baster, Charles Nolan, Veronica Leigh, Rohan de Saram); Quintet in B minor for Clarinet, Two Violins, Viola and Cello, *Brahms* (Keith Pearson, Mary Macrow, Julie Davies, Irmeli Rawson, Judith Feather).

ORCHESTRAL CONCERT—March 11. Conducted by CLARENCE RAYBOULD. Overture "La Cenerentola" *Rossini*; Recit. and Rondo (K. 416) *Mozart* (Irene Robinson); Concerto in B minor for Violin and Orchestra (movt. I) *Elgar* (Andrew McGee); Overture "Portsmouth Point" *Walton*; Symphony I *Sibelius*.

CHAMBER CONCERT—March 17. "The Musical Offering" *Bach* in Five Parts. Arranged for performance by Watson Forbes. (Beryl Jones, Felicity Notariello, Diana Cummings, David Stobbart, Adam Skeaping, Carmel Kaine, David Butt, Christopher Gough, Sheila Bates, Irmeli Rawson, Jocelyn Gale).

SECOND ORCHESTRA—March 24. Conducted by MAURICE MILES and members of Conductors' Class: Marvin von Deck, Kenneth Rafferty, Lewis T. Lambert, Robert L. Massingham, Paul J. Neville. Overture, "Der Freischütz" *Weber*; Symphony V "From the New World" *Dvorak*; Concerto II for Piano and Orchestra (movts. III, IV) (Sheila Bates); "Sabbath morning at sea" *Elgar* (Jean Evans); Overture "The Mastersingers" *Wagner*.

RECITALS given by young artists recently awarded their Recital Diploma: MARY MILLS, January 17—Fantasia and Fugue in A minor, *Bach*; Sonata in C minor, *Beethoven*; Polonaise—Fantasie in A flat, *Chopin*; Variations on a theme of Paganini, *Brahms*. GERALD BRITNELL, March 10—Air (Chandos Anthem IX) *Handel*; Air (Christmas Oratorio) *Bach*; Four Lieder, *Schumann*; Credo d' Iago (Otello) *Verdi*; Three Hungarian Melodies, *Korby*; Two Songs, *Julius Harrison*.

REVIEW WEEK—Lent Term, 1958. March 17, Principal's Introduction. *How insects live and die* by Prof. G. C. Varley, Chamber Concert. March 18, *What we learn from the study of coins* (with lantern slides) by C. H. V. Sutherland, Esq. March 19, *The history and organisation of London Transport* (with lantern slides) by R. M. Robins, Esq., *Opera—Comedy on the Bridge, The Devil take her*. March 20, *Problems of Philosophy—the present-day position* by Richard Wollheim, Esq., *Recital of Chamber Music* by Reginald Kell, Douglas Cameron and Myers Fogg: Sonata in F minor for Clarinet and Piano, *Brahms*; Six Studies in English Folksong for Clarinet and Piano, *R. Vaughan Williams*; Trio in A minor for Piano, Clarinet and Cello, *Brahms, Opera* (repeat performance). March 21, *Photography as an art form* (with lantern slides) by Percy Harris, Esq., Concert by R.A.M. New Music Club.

Opera

"The Devil Take Her" Arthur Benjamin

"Comedy on the Bridge" Bohuslav Martinu

March 19, 20

CAST: Judith Louis, Elizabeth Vaughan, Martin Taylor, David March, Kenneth Reynolds, Gerwyn Morgan, Jennifer Tatam, Joan Brown, Dawn Smith, Sheila Cairns, Janet Mays, Valerie Marsh, George Johnson, David Bowman, Alastair Sutherland, Rachel Payne, Alwyn Horscroft, Maureen Williams, Joyce Box. —Maureen Jones, Cecilie Elsworth, William Neely, Melody Davey, Gillian Knight, Richard McDiarmid.

Conductor: TERENCE LOVETT

Producer: DOROTHY PATTINSON

Director of Opera: MYERS FOGGIN

Drama

"Tobias and the Angel" James Bridie

March 4, 5, 6

CAST: Jane Wigglesworth, Vivienne Gardner, Jennifer Bryant, Elizabeth Pritchard, Ann Hartland, Valerie Hall, Patti Douglas, Mary Carter, Janice Boxall, Anne Boradhurst, Jill Culpin, Phyllis Smith, Carmel Cryan, Ruby Stokes, Jacqueline Stallybrass.

Music specially composed by Paul Crunden-White.

Produced by GEOFFREY CRUMP

R.A.M. Club Special Meeting

Centenary of the Birth of Tobias Matthay

A special meeting was held on June 11 to honour the Centenary of the Birth of Tobias Matthay, F.R.A.M.

PROGRAMME

Introduction by the Principal of the R.A.M., DR. THOMAS ARMSTRONG.

Sonata in D major for two pianofortes (K.426) *Mozart*
MYRA HESS and IRENE SCHARRE

Matthay as teacher
HAROLD CRAXTON

Solos for pianoforte *Matthay*
DENISE LASSIMONNE

Matthay—a tribute
MYRA HESS

Pianoforte Concerto *Matthay*

VIVIAN LANGRISH, Pianoforte
an R.A.M. orchestra conducted by ERNEST READ.

[Reminiscences of his Matthay pupilage by MR. ARTHUR ALEXANDER, F.R.A.M. (Sterndale Bennett Scholar, 1910) are unavoidably held over. (Ed.)]

French Music To-day

by Norman Demuth

We all tend to live in little worlds of our own and to ignore much which goes on outside them. We take a great deal for granted and do not care to explore or enquire—indeed, our concert and radio programmes give us little encouragement. It is quite wrong, however, to assume that because only a mere handful of French composers find their way into our concert halls, there are no others whose music is worth playing. The evidence would seem to suggest that French music started with Fauré and ended with Poulenc whose musical anthologies or synthesis of all the composers nearest his heart might be said to proclaim a state of musical bankruptcy which is far from being the case. In the course of these few lines, therefore, I hope to dispel certain illusions and to draw attention to the astonishing change which has come over French music over the last twenty years.

For some time Ravel was the directing influence over French (and other) composers. To-day, Roussel has taken his place, and his rise to eminence since his death in 1937 has been very encouraging to those of us who visualise French music in terms other than those of enervating Impressionism and delicate landscape painting. Roussel's four Symphonies immediately opened the eyes of those French composers who were themselves surfeited with music contained within the meaning of the words "délicieux" and "ravissant", the most prominent among them being Milhaud and Honegger. To-day French Symphony can stand up against all comers and is represented by André Jolivet (1905), Marc Vaubourgoin (1907), Jacques Chailley (1910), and Henri Dutilleux (1916). Here we see the delayed influence of Hector Berlioz whose spirit has at last pervaded French musical aesthetics—hitherto it had been apparent only in the veteran Florent Schmitt. The climax has arrived in the *Turangalila-Symphonie* of Olivier

Messiaen (1908) which reflects not only the Berlioz *esprit* but the harmonic richness and enterprise of the composer's teacher, Paul Dukas, and his great *La Péri*.

The same can be said of Concertos, of all kinds. There are splendid works by Jolivet, Henri Barraud (1900), Marcel Bitsch (1905), Eugene Bozza (1905), Daniel Lesur (1908) and, particularly, a delightful *Concert d'Eté* by Jean Jacques Grunenwald (1911) for piano and strings. This repertoire benefits greatly from the commissions given by the Paris Conservatoire for examination works of no great length but comprehensive in the matter of technique. These bring economic benefits to their composers, of course!

So far I have concentrated upon composers born in the present century. This should not detract attention from several born in the nineteenth century whose style and idiom are very much of to-day—Jean Rivier (1896), for example, whose symphonies and concertos reflect the essence of Gallic wit without descending to any superficialities, and Georges Migot (1891), a curiously isolated figure who ploughs a lonely furrow of great depth and of unswerving directness. His music is not immediately attractive but is burningly sincere.

French organ music has always had its own style. Contrived largely upon colour values, it is thought out in terms of orchestration and the charge of "scoring like an organist" so often levelled at English composers cannot be laid at the door of the French. Messiaen is the most prolific and his mystically impelled organ music is the most highly individual in the world. He has influenced Grunenwald and Jehan Alain (1911–1940). Owing to the peculiar constitution of French organs it is not always feasible to play this music on any but the most up-to-date English instruments if one is to follow the essential registration marked by the composers. I do not see signs of a second Franck, Widor, or

Vierne for the moment, but doubtless they will be manifested in due course.

There is much to admire in the contemporary French ensemble-chamber and piano music and I would draw attention to fine Piano Sonatas by Jolivet, Dutilleux, and the older Migot, to which I would add the *Ricercari* of Marcel Mihalovici (1898), a naturalised Frenchman and trained at the Schola Cantorum. If Handel is an English composer, so much more must Franck, Honegger, and Mihalovici be French since they each studied under the French systems. As I have said elsewhere, "no other country's composers have so sedulously cultivated the piano as have those of France*".

All this music has its own individuality, its essential Gallicism, its contrasts. It is distinctively "French". This cannot be said unreservedly about the *Dodécaphonistes* who have a following in France which is exceedingly vocal and aggressively arrogant. The leaders are René Leibowitz (1913), of Polish origin, and Pierre Boulez (1925), but neither they nor their followers have succeeded in finding a definitely French reflection. It is doubtful if any systems having no French roots will make a permanent impression on French aesthetics. However, the French are great experimentalists and have always been in the *avant garde* for what that may be worth, but it is interesting to note that from time to time faithful *Dodécaphonistes* seceded from the movement and, as in the case of Serge Nigg (1924) disclose themselves as twentieth century romantics. "Musique Concrète" seems to have suffered something of an eclipse lately.

This survey is avowedly superficial and hardly scratches the surface of the subject, amounting, as it does, to a mere list of names. However, it may stimulate curiosity and interest, in which case it will have achieved at least one object.

* In "A Survey of French Piano Music," to appear in the autumn (Ed.).

Academy Distinctions

The following elections recently took place :—

HONORARY FELLOW (Hon. F.R.A.M.)

H. S. Goodhart-Rendel, C.B.E., B.MUS., F.R.I.B.A.

HONORARY MEMBER (Hon. R.A.M.)

Fox, Douglas, O.B.E., M.A., D.MUS.

FELLOWS (F.R.A.M.)

Barritt, Kenneth, D.MUS.

Carne, Gerald

Holbrooke, Josef

Hurwitz, Emanuel

Loveridge, Iris

Rapaport, Rosemary

Stephens, Rex

ASSOCIATES (A.R.A.M.)

Allen, Joyce

Alwyn, Kenneth

Barry, Mary

Bor, Marguerite

Brown, Bernard

Catlin, Denis

Cleaver, Sylvia

Erwin, Martha

Garton, Graham

Harvey, Jean

Hatfield, Leslie

Holmes, Ralph

Hulbert, Esther

Jacobs, Kathleen

Jones, Leslie

Leonard, Lawrence

O'Neill, James

Prentice, Evan

Radmall, Peggy

Rust, John, M.A., B.MUS.

Shingles, Stephen

Sidwell, Martindale

Smith, Ronald A.

Tucknott, Jean

R.A.M. New Music Club

On March 21, during Review Week a Chamber Concert was given under the auspices of the New Music Club. The programme included *Webern* Concerto for nine instruments; *Stravinsky*, Suite from "A Soldier's tale"; *Divertimento* (MS.) for string orchestra, *William Mathais* (who conducted) and *Serenade* (MS.) for Wind Octet, *George Newson*. Performers were Elizabeth Peerless, Margaret King, Keith Pearson, Ronald Harris, Michael Gould, Clifford Bevan, Andrew McGee, George Turnlund, George Newson, Miles Baster, Alan Hammond, Isolde Grove, and Timothy Baxter. Graham Treacher conducted.

Lecture-Recitals by Andre Gertler

assisted by Diane Anderson (Piano)

On March 25, 26, 27 M. Gertler gave recitals devoted to compositions by contemporary composers with whose work he has been specially associated, including Bartok, Honegger, Milhaud, Webern and Jean Absil. His first lecture was devoted to general questions of interpretation; the second, in more detail Bartok's 2nd Sonata for Violin and Piano, Sonata for Violin Solo and the 1st Rhapsody for Violin and Piano. In his third he dealt with works of Huybrechts, Honegger, Milhaud and Jean Absil.

Adolph Schloesser

A Reminiscence

by D. C. Parker

A good many years ago an article which I had contributed to one of the musical papers attracted the favourable attention of a reader who wrote to me about it in the most flattering terms. The name at the end of the letter meant nothing to me, for I had not heard of the writer. Of course, I thanked him for the trouble he had taken, and subsequently a quite lively correspondence developed between us.

The stranger's name was Adolph Schloesser. His letters, which always gave me joy, were those of an obviously well-informed and scholarly musician. Greatly did I like to read the views he expressed; none the less because, as will presently appear, I very strongly disagreed with one of them.

Delightful it certainly was to be in touch with such an interesting personality, if only through the limited medium of the written page. However, before long, Schloesser suggested that we might meet and kindly invited me to spend a day with him at his home. I was very young at the time and felt hugely elated at receiving such an invitation from so experienced a teacher.

Thus it came about that one bright Spring day I set out for Great Bookham, where he dwelt. He had given me instructions about the time and place of our meeting. These I followed, and I recollect so well seeing him standing at his garden gate awaiting the arrival of his visitor. No longer young, he had white hair and a white beard, he wore thick spectacles and walked with a stoop—a true pedagogic type of the old sort. Coming up to him, I introduced myself, greatly to his astonishment.

"I did not know I had been corresponding with a schoolboy," he exclaimed, simulating great indignation.

That day I was to see him at his best, which is to say seated in his study surrounded by all the books, scores and souvenirs he treasured so much. I do not remember to have found elsewhere so many relics of great musicians in private possession. Naturally, I cannot remember them all, but one or two of them, I know, were associated with Cherubini, whom he held in high veneration. Berlioz was represented by various manuscripts, and, curiously enough in view of his estimate of the composer, Wagner by several autographs.

One story which I heard him tell more than once must have been his masterpiece. It was about an adventure which befell his father, Louis Schloesser, who in 1876 became Kapellmeister at Darmstadt. He told it slowly and deliberately, and with an evident wish that each little turn of it should produce the desired effect upon the hearer.

The story concerned his father's visit, when a young man, to Beethoven in Vienna. The incident has been recorded by Louis Schloesser himself, but those who did not hear his son describe the meeting missed a great deal. He slowly unfolded the tale; how his father found Beethoven's modest lodging, how he climbed the stairs, entered the room and discovered the composer standing with his back to him. The recital of this always ended in the same way. Entering the room, his father met—"a certain Ludwig van Beethoven." The climax, as it were, after the carefully prepared *crescendo*.

The sequel turned out to be quite as fascinating. Before leaving Vienna to return to Paris, Louis Schloesser received a letter of recommendation to Cherubini from Beethoven. When he went to see Cherubini he was not very graciously received. But the atmosphere changed marvellously after Beethoven's letter had been delivered and read. The happy outcome of it was that the

young man dined with Cherubini and his wife that evening and became a favourite pupil. At the end of this verbal recital Beethoven's letter of recommendation was produced.

To listen to Adolph Schloesser's talk was in itself an education. On one occasion he played at sight and from the manuscript a piece for four hands with Liszt, to that great pianist's satisfaction. Meyerbeer he esteemed; he spoke of the genius shown in such parts of "Les Huguenots" as the benediction of the swords and the great duet. As is known, he did much to make Schumann's chamber music popular in England. About Auber he was enthusiastic, and he spoke also of Gounod and Saint-Saëns.

A proof that he did thoroughly enjoy talking in his own comfortable surroundings may be found in what one of his household said to me. An eminent musician—Ebenezer Prout, unless I am mistaken—was a welcome visitor from time to time. My informant observed that "when these two get together it's Bach all day. We can't persuade them to stop and meals mean nothing to them."

On the question of Wagner we entirely disagreed. I feel sure I am right in saying that any acknowledgment of Wagner's gifts, however partial and reserved, was reluctantly made. He just did not realise the full significance of Wagner and he certainly disliked his music. Being a warm admirer of Wagner's works, this gave me, young as I was, much food for reflection. I have often wondered what he would have thought had he not been so old. Perhaps, Wagner came to his knowledge too late, when his tastes had already been formed. However this may be, I am sure that his judgment of Wagner was quite wrong. But I respected his courage and sincerity notwithstanding.

To a youth it was impressive and inspiring to see this venerable professor surrounded by his much prized souvenirs, and hear him speak with authority of the great ones he and his father had known, adding comments and explanations which displayed the

keenness of his faculties and the enthusiasm of his temperament. I am, indeed, grateful that in those days I knew this clever little man, whose influence as a teacher, I imagine, cannot have been other than beneficial.

Births

MORGAN—On December 23, 1957 at Sheffield, to Doreen (*née* Abson) wife of Haydn Morgan, a daughter—Jennifer.

SMITH—On February 15, 1958, to Moya (*née* Roberts) and Ronald A. Smith, a daughter—Clare, a sister for Jeb.

Marriage

WILLIAMSON—RIDEAL—On December 31, at St. Michael's Chester Square, Suzanne Rosemary Williamson to Lieut.-Commr. John Chichester Rideal, R.N.

In Memoriam

Katherine Goodson, F.R.A.M.

Katherine Goodson was born at Watford in 1872. She studied at R.A.M. under Oscar Beringer 1887-1892, taking organ and violin as secondary subjects. In 1892 she went to Vienna and worked under Leschetitsky until 1896. Returning to England, she appeared with great success at St. James's Hall Popular Concerts and in recitals and provincial tours. She also made continental tours every year including Berlin (1899), Vienna (1900), Paris (1903), Monte Carlo (1905) and with Gewandhaus Orchestra under Nikisch (Leipzig 1905, Grieg Concerto). In 1901 she

played Tchaikovsky's B flat minor Concerto in London under Richter. With Kubelik she toured America 1902, 3/4. In 1916/17 she made a tour of Australia and New Zealand.

She married Arthur Hinton, the composer, in 1903 and was elected F.R.A.M. in 1909.

Her playing was characterised by an animation thought to be rare among English pianists, and great command of tonal gradations. During the nineteen-thirties she retired from concert work but re-appeared in London in 1946 showing considerable vigour and extreme sensitiveness in her playing.

Clifford Curzon, in an appreciation in *The Times* recalled that Leschetitsky, who taught most of the celebrated pianists of her generation, said that she had certain qualities so rare as to make teaching only a disturbance. "Her musical and personal qualities were deeply interwoven; all the integrity, charm, sympathy and brilliance that were in her playing overflowed superabundantly into the lives of those fortunate enough to count themselves her friends."

C.P. writes :—

With the passing of Katharine Goodson, that great British pianist of international fame, the world has lost a vivid personality of great magnetism and an inspired musical and pianistic genius.

I venture to mention a few details of her great career, being one of her oldest friends, dating from our student days in Vienna, under that great master, Theodor Leschetizky. In addition to her many European and British tours she made seven extended ones in the United States and Canada, making her début there in 1907 with the Boston Symphony Orchestra under Dr. Karl Muck with electrifying success, and later had triumphal tours also in Australia and the Far East.

During her long career Katharine Goodson played under the batons of all the greatest conductors, from Nikisch, Safonoff, Hans Richter, Fritz Steinbach, Furtwangler, Fritz Busch, Sir Henry Wood, Dohnanyi to those of the present day: Sir Thomas Beecham, Sir Adrian Boult, Basil Cameron, etc.

Katharine Goodson was the first British artist to play again in Germany and Austria after the first world war, and I had the privilege of travelling with her on that tour as well as many others, so was an ear- and eye-witness of her colossal triumphs both with the public and the press, who were carried away by her supreme art. She was constantly called "Paderewski in Petticoats" and a second Carreño, etc. She was essentially a big player, combining the strength and authority of a man with the tenderness and poetry of a woman. Can anyone who heard her play the Brahms D minor Concerto or the Tschaikowsky B flat minor ever forget that event?

She often told me that one of her happiest and most thrilling experiences occurred at the beginning of her career, in Leipzig, after she had played the Grieg Concerto with Nikisch at a Gewandhaus concert, when, in the Artist's room and in the hearing of many people, that great conductor said to her: "I have known many artists and soloists, but I can count the geniuses on the fingers of one hand—they are Paderewski, d'Albert, Ysaye—and to those names I now add yours, Miss Goodson"—and he then asked her to include the Brahms D minor Concerto in her repertoire, as he wanted her to play it with him the following season in Hamburg, Brahms' birthplace, and also at a Gewandhaus concert.

Katharine Goodson's courage during her last illness was supreme. Instead of giving way, she was determined to get well and even hoped to be able to go to America this spring to see her many friends there. She was very proud of being British and

both she and her late husband Arthur Hinton refused an invitation to go to America at the outbreak of the last war because they wanted to "see it through" in Britain.

William Michael, A.R.A.M.

1888—1958

William Michael (who died on February 5) entered R.A.M. in 1913. He held *Ross Scholarship* 1916/17, gained *Joseph Mass, Swansea Eisteddfod Prizes* and *Mary Burgess Gift* in 1915, and *Gilbert Betjeman Medal* and *Mary Burgess Gift* in 1916.

Originally trained as Tenor, he afterwards became a Baritone and appeared with Beecham Opera Company 1917, B.N.O.C. 1922 and Covent Garden Touring Company 1929. An obituary notice and appreciation by Parry Jones appeared in April issue of *Opera*.

OBITUARY—On September 2, 1957, MRS. F. A. FORT (Florence Hudson) of Caversham Avenue, N.13.

On February 2, 1958 at Enfield, MABEL ELIZA SHORT, L.R.A.M., passed peacefully away in her home.

FREDERICK CHARLES FIELD-HYDE, who died at Bath on March 31 two days before his ninety-third birthday, lectured at the R.A.M. 1911–1925. His long life was entirely devoted to the teaching of voice and speech training, both privately and in theological and other colleges, principally in London and Cambridge. He was one of the most enthusiastic and skilful supporters of the tonic-sol-fa method of vocal sight reading based upon clear realisation of tonality. He published his book, *The Art and Science of Voice Training* at the age of eighty-four, embodying the experience and research of sixty years.

On April 25, MRS. MOORE, widow of the late FREDERICK MOORE, F.R.A.M.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

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Thomas Armstrong

Past President

Herbert Withers

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Bowen, York	Regan, Leslie
Clive, Lt.-General Sir G. Sidney	Turner, Eva
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Craxton, Harold	Withers, Herbert
Hess, Dame Myra, D.B.E.	Read, Ernest, C.B.E.

Committee

Copperwheat, Miss Winifred	1955-1958	Cummings, Henry	1957-1960
Grant, Eric	"	Durrant, Dr. F. T.	"
Isaacs, Harry	"	Hubicki, Mrs. B.	"
Pritchard, Dr. A. J.	"	Russell, Gwen	"
Britton, Frank	1956-1959	Craxton, Harold (<i>Chairman</i>)	
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Leslie Regan

R.A.M. Club

Alterations to List of Members

Town Members

Boulton, Sheila, 20 Farm Way, Buckhurst Hill, Essex (*insert*).
Boynett, Frances H., Crobur, Ducks Hill, Northwood, Middx. (*insert*).
Bull, Betty H., 123 Limpsfield Road, Sanderstead, Surrey (*insert*).
Burgess, Peter, 3 Cheltenham Terrace, Chelsea, S.W.3 (*change*).
Constable, Mrs. K. (Kate Ingham), Flat 8, 21 Hanson Street, W.1 (*insert*).
Davidson, Muriel, 8 Eton Avenue, N.W.3 (*change*).
Durose, Marjorie E., 44 Granville Road, Barnet, Herts. (*change*).
Garton, Graham, 43 Kingsfield Road, Oxhey, Watford, Herts. (*insert*).
Gray, John A., 52 Caithness Road, Brook Green, W.14 (*change*).
Harper, Villie J., 10 Sunnyfield, Mill Hill, N.W.7 (*insert*).
Harris, Richard G., Belmont School, Mill Hill Village, N.W.7 (*change*).
Lambert, Mrs. K. C. (Barbara Kirkby Mason) Flat 5, 6 Weymouth Mews, Portland Place, W.1 (*change*).
Lickley, June, Flat 2, Norcot, Sanderstead Road, Sanderstead, Surrey (*change*).
Long, Gladys L., 122 Leander Road, Thornton Heath, Surrey (*insert*).
Medley, Constance, 10 Brisbane Road, Ilford, Essex (*change*).
Nicholson, Deirdre, 85 Aberdeen Road, Highbury, N.5 (*change*).
Pratt, Mrs. V. (Vera Dumain), 62 Broadwood Avenue, Ruislip, Middx. (*change*).
Ross, Charmian, 41 Alexandra Court, Queensgate, S.W.7 (*change*).
Taylor, Mrs. J. G. (Heather A. Potter), Oakleigh, 11 Marten's Close, Bexleyheath, Kent (*change*).
Willis, Mrs. A. W. (Irene B. Losa), 32 Boydell Court, St. John's Wood Park, N.W.8 (*change*).

Country Members

Dakers, Mr. Lionel, 11 The Cloisters, Exeter (*insert*).
Wells, Christine, Hedgerows, Long Lane, Tilehurst, Reading (*change*).
Neurati, Mrs. J. (*née* Woodcock), 136 Westgate Street, Gloucester (*insert*).

Sewell, Mr. D. K., 9 Warwick Avenue, Bedford (*change*).
Wheldon, Miss, Flat 2, 75 Old Dover Road, Canterbury (*change*).
Morphy, Ruth, Knottlands, Arnside, via Carnforth, Lancs. (*change*).
Payne, Mrs. M. G. (*née* Wright), 125 Overslade Lane, Rugby (*change*).
Rideal, Mrs. (*née* Williamson), Brus Lodge, Kinsway, Craigwell, Nr. Bognor Regis (*insert*).
Rawlinson, Mrs. G. N. (*née* Carlisle), 24 Bidston Road, Oxtun, Birkenhead (*change*).
Jones, Millie J., Ormonde House, St. Johns Hill, Shrewsbury (*change*).
Rawlins, Mrs. Elly, 11 Thorne Park Road, Chelston, Torquay, Devon (*change*).
Ely, Mrs. Joy, 4 Penfold Road, Felixstowe, Suffolk (*change*).
Trevor, Mrs. H. J., 16 Church Street, Ashbourne, Derbyshire (*change*).
Wilson, Norman, 5 Stockwell Road, Knaresborough, Yorks. (*change*).
Forbes, Elizabeth, Lower Sturthill Farm, Shipton Gorge, Nr. Bridport, Dorset (*change*).

Overseas Members

Broers, Mrs. A. W. (Constance Cox), 9 Summit Drive, Eaglemont, N.22, Melbourne, Australia (*change*).

R.A.M. Club Dinner

DR. ARMSTRONG will preside at the Annual Dinner, which takes place on Tuesday, June 24 at 7 for 7.30 in the **Duke's Hall, R.A.M.**

International Association of Music Libraries

United Kingdom Branch

The fifth Annual Report contains particulars of past activities and, in addition, Accounts and List of Members, institutional librarian and associate. On February 19, at Chaucer House, Albi Rosenthal spoke on "The Music Antiquarian" and the full Branch Committee met in B.B.C. Music Library on March 19. It has been decided that the fifth International Congress of I.A.M.L. will be held at Cambridge from June 29 to July 4, 1959, jointly with the first of the Galpin Society. Mr. W. H. Stock (Hon. Sec. and Treas.) R.A.M. Library, will be able later to furnish details of arrangements.

Notes about Members and Others

NORMAN DEMUTH's *Three Meditations* (after Charles d'Orleans) for Cor Anglais received its first performance (by Catherine Smith) in Duke's Hall on March 6.

NORMAN WILSON has recently been appointed organist and choirmaster at Knaresborough Parish Church.

LYNDON MARGUERIE's *Three Jersey Pieces* for string orchestra were played in the Home Service "Music by West Country Composers" on March 19.

PRIAULX RAINIER's *Sinfonia da Camera* was played by Collegium Musicum Londinii in a B.B.C. Third Programme on April 22.

DENIS CATLIN gave a recital of Roger Quilter's songs in the Home Service on March 25. He also appeared in two Birmingham broadcasts of Dibdin's ballad-opera *Lionel and Clarissa* on April 22 and 23. This was recorded and repeated on Home Service on April 26.

DR. A. J. PRITCHARD gave a recital at Newport Parish Church, I.O.W. on April 16. The organ has been restored and rebuilt by Messrs. J. W. Walker.

JULIUS HARRISON songs, sung by Bryan Drake, formed the programme in "Composers' Gallery" on Home Service, May 1.

NORMAN DEMUTH's *Divertissement* for Flute, Violin, Cello and Piano was performed in Paris on March 21 and on June 2. His *Meditation* for Organ *The Easter Garden* on April 27. His *Procession* for three Trumpets and Organ was played in Chichester Cathedral on Easter Day and during the Enthronement of the Bishop on April 25.

MARJORIE DEMUTH (*née* Hardwick) gave a Piano Recital in St. Wilfred's Church, Bognor Regis on April 23, playing Schumann (*Etudes Symphoniques*), Demuth, Fauré, Dutilleux and Chopin.

CHARLES FARNCOMBES' Board of Trade Choir performed Handel's *Soloman* at St. James's, Piccadilly on May 7.

NORMAN TATTERSALL's *Redcliffe Festival of British Music* took place at St. Luke's, Redcliffe Square on May 10. He was assisted by Garth Benson and Francis Routh and the programme included Purcell's *Te Deum* and *Jubilate*.

IRIS LOVERIDGE and Denis Matthews took part in recent concerts of the *Grand Tour de la Musique* by American composers in the Royal Festival Hall.

LIONEL BOWMAN played Beethoven's *Concerto IV* with L.P.O. under Roylton Kisch at Royal Festival Hall on May 9.

LINDEN SINGERS (William Llewellyn) took part in a B.B.C. Light Music Festival Concert on May 31. Hubert Clifford was one of the Guest Conductors.

GERAINT JONES's singers and orchestra appeared at Victoria and Albert concerts on May 2 (with Gareth Morris), 11 and 18.

YORK BOWEN gave a recital at Wigmore Hall on May 14. He included, in a group of his own works, the first performance of *Toccata* Op. 155.

MARTINDALE SIDWELL's Hampstead Choral Society performed Bach's *B minor Mass* in Hampstead Parish Church on May 10.

PHYLLIS SELICK and Cyril Smith played Poulenc's *D minor Concerto for Two Pianos* and Saint Saens *Carnival of the Animals* with the B.B.C. Scottish Orchestra under Ian Whyte on May 3.

CHARLES PROCTOR addressed the Church Music Society on *Congregational Singing* at Church House, Westminster on May 7.

ERNEST READ's concert on May 30 with London Junior and Senior Orchestras, included Tchaikovsky's *Concerto in D* for Violin, played by Ralph Holmes and Sir Arthur Bliss's *Things to Come*.

LESLIE PALMER, writing from Hong Kong, tells us that the scope of his work at Northcote Training College there has increased. He is also active with Hong Kong Schools Music Association and in organising the 10th Annual Schools Music Festival. He adjudicated (with Helen Henschel) this year and his broadcasts over Radio Hong Kong included a recital of piano music by Lennox Berkeley. He much appreciates reception of *R.A.M. Magazine* and expects to be home on leave next year and to visit the Academy.

ALAN BUSH directs *The Workers' Music Association* Annual Summer School at Wortley Hall, West Riding, Yorkshire, from August 16 to 23.

MONTAGUE PHILLIPS was represented in the Home Service programme *Appointment with Music* on May 15.

VERA BERINGER sends news of an amusing incident occurring at a recent Board examination. 'I had a candidate of six who had chosen Browning's *Oh! to be in England*. When we came to "the first fine careless rapture" I asked what she thought "rapture" meant. Without a moment's pause she said brightly: "Joy—when the examiner goes!"'

NOEL COX's activities in Nottingham continue to be manifold. They have included Nottingham Orpheus Choir, Music Club (Michael Head's cantata *Snowbirds*, with composer as soloist), Harmonic Society's orchestral concert, Coronation Choir (new cantata *Of Beasts* by David Cox). The Harmonic Society gained this year an award of £250 from National Federation of Music Societies given for choral enterprise. They gave John Gardner's *Cantiones Sacrae* on March 29 in the presence of the composer and representatives of Choral societies from all over the country. Mr. Cox is engaged also on a series of articles for *The Music Teacher* called *Training Woodwind Players in Schools*. His wife (Jean Sleight ex R.A.M.) is also busy in music and leads the orchestra for Nottingham Bach Society. Mr. and Mrs. Cox always hope for the pleasure of meeting ex-students and Club members who come to Nottingham.

LIONEL BOWMAN, on May 9, played the concerto No. 4 in G Major by Beethoven with Royalton Kisch and the L.P.O. at the Festival Hall. In July he will sail to settle in his home country, South Africa, to take up the position as head of the piano department at the Conservatoire of Music, Stellenbosch, near Cape Town. In September he flies back for two weeks to play at the Promenade concert on the 9th and to do some other engagements.

KING PALMER has been invited to direct a course in "Orchestration" at The City Literary Institute, starting on September 24, 1958. The course is intended primarily for those who wish to learn to orchestrate their own music, or that of other composers; it should also interest listeners who feel that a better understanding of the problems of orchestration would further their appreciation of music.

SYDNEY BARLOW writes from Mill Hill School: "Hilda Bor, F.R.A.M., has given a piano recital here, as has Henry Myerscough (viola). Henry Myerscough's brother, Clarence, who is the violin master here, has also played recitals; and five present Academy students—Andrew McGee and his Quartet, and Keith Pearson (clarinet)—have also given a concert."

New Publications

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| "The Nature of Recitative" (O.U.P.) | J. A. Westrup |
| International Series of
Contemporary Organ Music.
Early Organ Music | (Novello) ed. Walter Emery |
| Four Negro Spirituals arr. Female Voices (O.U.P.) | Phyllis Tate |
| Five Popular Tunes arr. Piano Duet, easy Primo.
Weber: Irish: Morley: Welsh: Bizet. | (Bosworth)
Sydney Lovett |
| Fifty Melodies for Advanced Harmonization
(Hammond) | Ivor R. Foster |

